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Culture and sustainable development

Note by the Secretary-General**

The Secretary-General hereby transmits the report prepared by the United Nations Educational, Scientific and Cultural Organization in accordance with General Assembly resolution 70/214.

* A/72/150.

** The present report is submitted late so as to allow time for its review and final clearance by the United Nations Educational, Scientific and Cultural Organization.

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Report of the United Nations Educational, Scientific and Cultural Organization

Summary

The present report, prepared in consultation with relevant stakeholders, provides the progress made with regard to culture and sustainable development since the adoption by the General Assembly of resolution 70/214. As requested by the Assembly, the report also includes an assessment of the compilation of quantitative data, including indicators and statistics, with a view to informing development policies and relevant reports, as well as progress in the development of national capacities, to optimize the contribution of culture to sustainable development.

I. Introduction

1. The present report is submitted pursuant to General Assembly resolution 70/214, entitled "Culture and sustainable development", in which the Assembly requested the Secretary-General to submit to it, at its seventy-second session, a progress report on the implementation of the resolution. Building on its long-standing advocacy and unique set of tools and international conventions to foster culture and creative industries as a driver and enabler of sustainable development, the United Nations Educational, Scientific and Cultural Organization (UNESCO) prepared the report in a consultative manner with key United Nations partners and member States that submitted relevant policy and programmatic information.

2. The report highlights the progress made in the implementation of the resolution at the country and global levels and builds on those contributions in recognition of the role of culture in sustainable development.

3. The adoption of the 2030 Agenda for Sustainable Development signalled a major turning point in global efforts to address development challenges and, for the first time, the role of culture was integrated into its 17 Sustainable Development Goals. From cultural heritage to cultural and creative industries, from sustainable tourism to cultural infrastructure, culture fosters and drives the social, environmental and economic dimensions of sustainable development. It is a crucial factor in social cohesion and poverty alleviation, and supports transversal issues such as education, urban development and gender equality to enable the full achievement of development outcomes. It has become clear that culture can no longer be seen as a dividend of development, but rather as a prerequisite to achieving it.

4. Sustainable Development Goal 11, "Make cities and human settlements inclusive, safe, resilient and sustainable", provides a major inroad for culture, in particular through target 11.4, strengthen efforts to protect and safeguard the world's cultural and natural heritage. It places culture within the current global context of rapid population growth and urbanization, whereby 70 per cent of the global population is expected to live in cities by the year 2050.

5. Accordingly, during the reporting period, the role of culture in sustainable urban development has been a key focus of the programmatic work of UNESCO, in close partnership with its networks, including the World Heritage Cities Programme and the UNESCO Creative Cities Network, and through the implementation of its normative instruments.[1] During the eleventh annual meeting of the Network, held in Enghien-les-Bains, France, in June 2017, a new strategy was adopted for the integration of culture and creativity in the implementation of the 2030 Agenda, in particular, Sustainable Development Goal 11. In the context of the 2011 UNESCO Recommendation on the Historic Urban Landscape, which sets out a holistic approach to urban heritage conservation, pilot projects have been carried out in several cities. For example, in 2015, the city of Ballarat, Australia, adopted a strategy for its long-term development vision, created as a result of public consultations based on the Historic Urban Landscape approach.

6. UNESCO launched the Culture for Sustainable Urban Development Initiative in 2015, recognizing culture as a key tool for promoting sustainable urban development through the safeguarding of cultural heritage and the promotion of the

[1] In particular, the Convention concerning the Protection of the World Cultural and Natural Heritage (1972), the Convention for the Safeguarding of the Intangible Cultural Heritage (2003), the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) and the Recommendation on the Historic Urban Landscape (2011).

diversity of cultural expressions. In the context of the initiative, the city of Hangzhou, China, hosted an international conference on the theme "Culture for sustainable cities" in December 2015. The conference concluded with the adoption of the Hangzhou outcomes, in which culture was placed at the heart of an integrated, place-based and innovative approach to working towards inclusive, people-centred and culturally sensitive urban development.

7. Building on the Hangzhou outcomes, UNESCO launched the *Global Report on Culture for Sustainable Urban Development* — entitled *Culture: Urban Future*, at the United Nations Conference on Housing and Sustainable Urban Development (Habitat III) in Quito in October 2016. The report set out the results of the first global survey on urban heritage, which was conducted in cooperation with nine partner institutions, and included contributions from more than 60 high-level experts, mayors and organizations, and 111 case studies from around the world. The strategic guidelines proposed in the report for supporting decision makers at the national and local levels, experts and other stakeholders involved in urban development were as follows: people-centred cities are culture-centred spaces; quality urban environments are shaped by culture; and sustainable cities need integrated policymaking that builds on culture. In addition, the report highlighted the need to create a new, culture-based urban model that is adapted to national and local frameworks for incorporating culture in urban planning tools; addresses the knowledge gap in culture and heritage at the urban level through partnerships with universities; develops innovative financing; and strengthens training for urban professionals.

8. In the framework of Habitat III and the adoption of the New Urban Agenda, Member States, United Nations organizations and research institutions jointly advocated the recognition of the role of culture in sustainable urban development through a series of regional and thematic meetings. In an issue paper on urban culture and heritage, a policy paper on sociocultural urban frameworks and two side events held on the margins of Habitat III, the role of culture specifically was addressed. The exercises involved the collaboration of key stakeholders, including representatives of the Office of the United Nations High Commissioner for Human Rights, the Department of Economic and Social Affairs, UNESCO, the United Nations Human Settlements Programme (UN-Habitat), United Cities and Local Governments, the World Bank Group, the European Parliament, the European Commission, the Spanish Agency for International Cooperation for Development, the Institut africain de gestion urbaine, high-level experts and academics, and representatives from national and local governments and the private sector. The efforts contributed to the shaping of the New Urban Agenda, affirming that safeguarding and promoting culture is a precondition to achieving sustainable urban development.

9. The role of culture is reflected throughout the New Urban Agenda, which serves as a road map for the global community that includes commitments, as priority components of urban plans and strategies, to promoting culture and respect for diversity in the humanization of cities and human settlements and in the implementation of sustainable consumption and production patterns.

10. Building on that process, UNESCO has launched its Urban Network on Culture, an initiative aimed at promoting knowledge-sharing, stimulating research and increasing cooperation among international institutions, experts, academia and civil society. The purpose of the initiative was also to harness the organization's role of convener, working with its expert networks around the world to advance the promotion of culture in people-centred, inclusive urban planning and policies.

11. As a means of strengthening cooperation between local governments, and within the wider international community, the United Cities and Local Governments convened a summit on the theme "Commitments and actions for culture in sustainable cities", held in Jeju, Republic of Korea, in May 2017. The summit brought together more than 500 participants to advance discussions on the role of culture in sustainable development. The five actions proposed at the conclusion of the summit were: to foster policy innovation and peer-learning on culture and local sustainable development; to recognize best practices of culture in sustainable cities; to advocate for the place of culture in global agendas; to enhance cross-sectoral networking on culture and sustainable development; and to strengthen global debates and partnerships.

12. In July 2017, the World Bank and UNESCO renewed their commitment to sustainable development by signing a memorandum of understanding to develop joint initiatives for sustainable urban development, building on cultural heritage and creativity as resources and assets. The new agreement is based on three strategic areas of action: historic urban landscapes and urban regeneration; cultural and creative industries; and resilience and disaster risk management.

II. Progress in the implementation of resolution 70/214

13. In its resolution 70/214 on culture and sustainable development, the General Assembly invited all countries, intergovernmental bodies, organizations of the United Nations system, relevant non-governmental organizations (NGOs) and all other relevant stakeholders to increase their efforts to implement specific measures to enhance the role of culture. The implementation of the relevant paragraphs of the resolution is addressed in the following section.

A. Promoting cultural diversity through education and the media

14. Educational tools that are used to promote respect for cultural diversity and consider the social, cultural, ethnic and religious local context have proved effective in supporting quality education and fostering cohesive societies. The Russian Federation has reported a renewed recognition of the educational role of museums in strengthening cultural identity and developing prosperous knowledge societies. From 2012 to 2016, public visits to State museums increased by 28.5 per cent, participation in guided tours increased by 20.5 per cent and the number of exhibitions increased by 34.3 per cent. Several countries have highlighted the role of culture within formal and informal education in fostering pluralism, democratic societies and positive civic participation. Greece, for example, has underlined the role of culture in the education system in promoting social cohesion, inclusion and active citizenship. In line with the 2030 Agenda, UNESCO takes an interdisciplinary approach to strengthening target 4.7, appreciation of cultural diversity and of culture's contribution to sustainable development in order to promote quality education. Respect for cultural diversity is an element of the UNESCO Recommendation concerning Education for International Understanding, Cooperation and Peace and Education relating to Human Rights and Fundamental Freedoms of 1974, and the implementation reports of member States submitted in 2016 will help to map progress in achieving target 4.7.

15. Cultural diversity in arts education has also been acknowledged for its role in skills development and in nurturing creativity and innovation. Norway has cited one of its national programmes, "Cultural schoolbag", as a means of providing students with a broad understanding of various professional artistic and cultural outputs As

innovation has emerged as a marker of a competitive economy, countries are responding by taking measures to expand the opportunities available to nurture creativity. From 2015 to 2017, Turkey contributed approximately US$16 million to NGOs to run 705 cultural projects through the GENÇDES programme, in order to boost the participation of young people in cultural and artistic activities.

16. UNESCO has implemented the Plan of Action to Prevent Violent Extremism (A/70/674) of the Secretary-General of the United Nations, adopted in February 2016, through operating in its fields of expertise: education, skills development and employment facilitation; empowerment of young people; strategic communications, the Internet and social media; and gender equality and empowerment of women. As a contribution to the Plan of Action, in May 2016, UNESCO issued a report entitled "A teacher's guide on the prevention of violent extremism" as a resource for educators to address the drivers of violent extremism.

17. Information and communications technology and new technologies have been utilized to advance knowledge management, conservation and archiving, and to explore new ways of sharing culture with the public. In Armenia, museums have introduced virtual tour programmes, three-dimensional animation, websites and electronic databases with information on cultural property and digitized manuscripts. UNESCO has led a campaign entitled "#Unite4Heritage", in which social media is used to mobilize people everywhere to stand against deliberate attacks on cultural heritage during conflict. Since launch of the campaign in June 2015, civil society and decision makers have contributed to the campaign to counter propaganda, sectarian agendas and extreme violence, and to promote cultural diversity as a positive, unifying force.

18. Measures to promote cultural diversity have proven beneficial to strengthening the social and cultural well-being of communities. The cultural offerings Mauritius are shaped by the diverse cultures of the country, and the Government has taken measures to support public events that celebrate linguistic diversity and commemorate days of cultural importance. Myanmar has continued to promote its annual national ethnic traditional performing arts competition through television and radio broadcasts in order to raise public awareness of safeguarding traditional heritage practices and to encourage the participation of young people. In Brazil, the introduced Government has introduced incentives to encourage public enjoyment of cultural services and to help to democratize access, generate economic returns and stimulate long-term public support for the sector. In 2015, 471,800 workers, 9,039 beneficiary companies and 40 registered providers participated in the Vale-Cultura initiative, a voucher system that allows employees to pay for arts activities, performances, books and tuition. More broadly, Norway has designed and implemented its cultural policy with the view that arts and culture should reflect the inherent diversity of modern-day society. That view has also been reflected in its funding processes, which are carried out to ensure diversity in arts and cultural expressions.

B. Including culture in social, economic and environmental development policies and strategies

19. In line with the 2030 Agenda, member States have aimed to align the implementation and monitoring of six UNESCO Culture Conventions with the wider concept of sustainable development.

20. In 2015, the General Assembly of States Parties of the 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage adopted the World Heritage Sustainable Development Policy, a set of guidelines

under which countries can establish a stronger relationship between conservation processes and sustainable development policy frameworks, and mainstream development principles into national processes in full respect of the outstanding universal value of World Heritage properties. In 2017, sustainable development was integrated as one of the cross-cutting issues into the revised framework of the periodic reporting exercise for the Convention.

21. Similarly, in 2016, the operational directives of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage were adopted by 177 countries to strengthen the role of intangible heritage as a guarantee of sustainable development. In accordance with the guidelines, States parties were encouraged to incorporate the economic, social and environmental dimensions of sustainable development, as well as of peace and security, into development plans, policies and programmes. They also called for the need to acknowledge the dynamic nature of intangible cultural heritage in urban and rural contexts, and for safeguarding efforts to be directed to intangible cultural heritage that is compatible with existing international human rights instruments, with the mutual respect of communities, groups and individuals.

22. At the regional level, the Ministers of Culture of the Community of Latin American and Caribbean States have agreed on strategic actions to be implemented in the field of culture during the 2016-2021 period in order to contribute to achieving the Sustainable Development Goals. The UNESCO Work Plan for Culture in Latin America and the Caribbean 2016-2021, adopted in September 2015, outlined a basis for coordinated efforts toward broader development goals while factoring in regional national priorities and needs. It serves as a guidance tool for member States in the region to improve evaluation and monitoring across four thematic areas of work: development of national policies and legislation; capacity-building; research and awareness-raising; and cooperation mechanisms. UNESCO has also taken a leading role in the Regional Coordination Mechanism for Africa, with a view to integrating culture in targeted actions in follow-up to the Africa Agenda 2063 and the 2030 Agenda.

23. At the national level, Finland has integrated culture into its economic, social and environmental development policies and strategies. In addition, culture is at the core of the economic development policy of all 19 Finnish regions and municipalities. Guidelines have been incorporated in the Malawi Growth and Development Strategy II to strengthen institutional capacity, promote research on the cultural industries, encourage arts education and entrepreneurship and establish a national arts and crafts council. Lesotho, Namibia and Turkey have reported that their national cultural policies are being updated to reflect the economic and social benefits of culture, highlighting it as the necessary foundation to ensure that sustainability goals are met. Similarly, the Russian Federation has pursued the integration of the principles of socially oriented State cultural policy in its legislation and has introduced measures to develop cultural infrastructure in towns and rural areas in order to increase access to cultural goods and services, nurture the cultural potential of regions and ensure the affordability of cultural services for different social groups.

24. Echoing recent trends, heritage and the cultural and creative industries have continued to be recognized as important drivers of job creation and economic growth. With regard to heritage, job creation and economic growth has been primarily generated by tourism. As part of its 2017 tourism development plan, Armenia has organized traditional festivals in regional areas to develop territorial economic potential and diversify tourism products. Croatia has launched a regional development strategy to mainstream sustainable development principles by targeting economic growth through the sustainable management of cultural assets and production across 20 counties. Brazil and Greece have reported efforts to map the

cultural and creative industries in order to measure economic and societal impact and capture statistical data for evidence-based policymaking. Since its launch in 2010, the Canada Media Fund has supported the production of Canadian content and audiovisual media platforms, leveraging 3.40 Canadian dollars (2.73 United States dollars) of activity for every dollar invested and generating a total of 4.8 billion Canadian dollars (3.86 billion United States dollars) in industry activity.

25. A common thread that has emerged from reports of member State contributions is the transformative power of culture with regard to social issues. Bulgaria has cited culture as an important and integral part of national plans to tackle poverty reduction, social inclusion, regional development, policies on youth and ageing. Culture has played an increasingly crucial role in the country with regard to migration, security, governance, the economy and education. Finland has highlighted that culture is the key to one of the two priorities behind its implementation of the 2030 Agenda, namely: ensuring a non-discriminating, equal and competent Finland; and fostering engagement and a sense of community through access to culture, participation in cultural activities and arts education.

26. Interventions for human development have proved most effective when they are responsive to the cultural context of a particular place and community. UNESCO joined with the World Health Organization (WHO) to host a third expert meeting on cultural contexts of health and well-being, held at UNESCO headquarters in March 2017. The meeting encouraged the safeguarding of health practices identified as living heritage and was part of a broader WHO initiative that builds on the increased recognition of culture's role in the provision of quality health care through local, culturally sensitive approaches.

27. To strengthen the contribution of underwater cultural heritage to global efforts on ocean sustainability, two UNESCO side events were held at United Nations headquarters in February 2017 and during the United Nations Conference to Support the Implementation of Sustainable Development Goal 14; Conserve and sustainable use the oceans, seas and marine resources for sustainable development, held in June 2017. The events were aimed at advancing the protection and research of underwater cultural heritage in accordance with 2001 Convention on the Protection of the Underwater Cultural Heritage and to enhance its role in the implementation of Sustainable Development Goal 14 on oceans.

28. Building on the 2015 Paris Agreement on Climate Change, UNESCO has launched a process to update its Strategy for Action on Climate Change. With a global network of 206 natural World Heritage sites, 35 mixed (natural and cultural) World Heritage sites, 103 World Heritage cultural landscapes, 669 biosphere reserves and 127 Global Geoparks, UNESCO-protected areas include every major ecosystem and contribute to the well-being of hundreds of millions of local and indigenous peoples. These internationally designated areas have been increasingly recognized as platforms to apply and test approaches to sustainable development, including climate monitoring, mitigation and adaptation, in order to better assess related threats to natural resources, food security, water, health and political stability, as well as the cultural heritage of humanity. In 2016, UNESCO, the United Nations Environment Programme and the Union of Concerned Scientists jointly published the report entitled *World Heritage and Tourism in a Changing Climate*, which profiled 31 World Heritage properties in 29 countries affected or threatened by climate change. The report provided evidence-based data on a wide range of climate impacts and their bearing on the integrity and authenticity of the sites, as well as the local communities that depend on tourism for their livelihoods. Moreover, it illustrated how World Heritage properties provide opportunities for climate mitigation and adaptation.

C. Enabling women and men to equally access, participate in and contribute to cultural life

29. UNESCO has continued to mainstream gender equality and the empowerment of women and girls into its Culture Conventions through its reporting processes, capacity-building and data collection, as a component of development indicators and a criterion for financial assistance. A gender perspective has been integrated into the safeguarding policies, programmes and capacity-building materials of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 2005 includes specific provision for policies and measures that promote the participation of women in the cultural and creative industries. Parties are required to report on policies that promote gender equality at different stages of the value chain in their quadrennial periodic reports. The promotion of gender equality has also become a core requirement for the International Fund for Cultural Diversity of the Convention, established to support the emergence of cultural and creative sectors in developing countries.

30. At the policy level, some member States have referenced specific plans and legislation to address gender equality in the field of culture. In that regard, the Ministry of Education and Culture of Finland has launched a functional gender equality plan for period 2013-2017 to guide strategic, legislative, financial and project planning in the field of cultural policy. In Armenia, the law on equal rights and equal opportunities of women and men, which defines the guarantees of providing equal rights and opportunities to women and men in political, social, economic, cultural and other spheres of public life, entered into force in 2013. In addition, various activities in the fields of cinematography and the safeguarding of intangible heritage have been organized in the framework of the "Republic of Armenia Gender Policy Strategic Action Plan for 2011-2015". Greece has established its "Observatory on Gender Equality" to inform policy design, implementation and evaluation through sex-disaggregated data on equality issues.

31. Targeted initiatives and cultural projects incorporating a gender perspective can be effective in enhancing gender equality and the empowerment of women and girls. Since 2012, the Ministry of Culture and Monument Protection of Georgia has supported 32 projects focused on gender issues, many initiated by women. A 2015 report of the Canadian film industry showed that, in a sample of 91 feature films made during 2013 and 2014, only 17 per cent of directors, 22 per cent of writers and 12 per cent of cinematographers were women. In 2016, the National Film Board of Canada announced that for the next three years, it would ensure that half of its productions would be directed by women and half of all production spending would be allocated to films directed by women. The Australia Council, that country's federal arts funding body, monitors its grant outcomes and activities with regard to a range of demographic groups, including from a gender perspective. From 2015 to 2017, 58 per cent of Council funding was awarded to female artists, and 60 per cent of the group of assessors included female artistic peers.

32. While some countries have taken steps to improve opportunities for women, the need to ensure gender equality in the cultural sector, in particular in decision-making roles, has not yet been adequately addressed. Supporting informed policymaking is further hampered by limited data on gender. The lack of available data on the experience of women of culture was echoed in a 2016 report prepared by the Special Rapporteur in the field of cultural rights, Karima Bennoune, submitted in accordance with Human Rights Council resolution 28/9. In the report, the Special Rapporteur called for the development and adoption of a fully gender-sensitive approach to protecting cultural heritage and to combating its destruction.

33. Women artists and audiences face particular risks and barriers to artistic freedom. The NGO Freemuse: the World Forum on Music and Censorship, which has consultative status with the Economic and Social Council, registered 1,028 attacks on artists and violations of their rights across 78 countries in 2016, a figure that doubled from 2015. Freedom of artistic expression has gained priority and visibility within the operationalization of the 2005 Convention and the 1980 Recommendation concerning the Status of the Artist, supported by the cooperation of Member States, international bodies and activists working in that field. In 2016, the first UNESCO Goodwill Ambassador for Artistic Freedom and Creativity, Deeyah Khan, was appointed, and several high-level meetings and seminars were held around the world.

34. Guarantees of fundamental rights and freedoms of citizens and non-discrimination clauses were cited by several Member States as part of their country's constitution and/or national policy and legislation. The Government of Uruguay has adopted policies based on promoting democratic access to culture. Its national plan for culture for the period 2015-2019 contains three core pillars: cultural rights; recognition of cultural diversity to support the full realization of human rights; and culture and development, with culture as an essential component of human development. Mauritius has reported that women, young people, children, people with disabilities and vulnerable groups are not discriminated against in the promotion of arts and culture. Similarly, Bulgaria has reported that diversity, gender, disabilities, the fundamental rights of citizens and freedoms are guaranteed by its constitution and national legislation in the field of culture. Namibia has reported that human rights are integral to its 2016 policy on national arts, culture and heritage, which ensures that all persons, groups and communities have the right to equal and fair opportunities to participate in the arts and culture, conserve and develop their cultural heritage and contribute to overall national economic, social and environmental development. Through its subsidized programme dedicated to the culture of disadvantaged groups, Slovakia has disbursed, 980,000 euros (1.1 million United States dollars) in 2017 to support cultural activities for groups of physically disabled or otherwise disadvantaged persons.

D. Promoting capacity-building for the development of a dynamic cultural and creative sector

35. Strengthening human and institutional capabilities for improved cultural governance at the national level in developing countries is a central objective of the project on the theme "Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions", implemented by UNESCO and funded by the Government of Sweden. From 2014 to 2017, 12 countries, Burkina Faso, Cambodia, Colombia, Cuba, Ethiopia, Indonesia, Morocco, Rwanda, Senegal, Tunisia, Viet Nam and Zimbabwe, benefited from support for evidence-based policymaking and participatory governance in the areas of fundamental freedoms, cultural policies, international cooperation, preferential treatment, media diversity and gender equality. Certain countries have also implemented targeted policies and initiatives that have strengthened the cultural skills base and support business incubators. In 2015, Norway established a special policy council to advise the Government on how to promote the development of the cultural and creative industries. In the area of skills development, Uruguay has established a series of "cultural assembly plants" in different regions that provide inclusive spaces for social and cultural interaction and facilities for training.

36. Capacity-building is an area of action within the mandate of the UNESCO Creative Cities Network, which currently counts 116 member cities in 54 countries.

The Network promotes human and institutional capacities by recognizing that it is at the local level that creativity is stimulated and nurtured. To this end, Santa Fe, the United States of America, has organized and participated in exchanges that offer training for artists, administrators and officials. As a result of a policy to boost the city's creative industries of Shanghai, China, is home today, to 87 creative clusters, 283 art institutions and 239 art and cultural community centres, with 7.4 per cent of the its residents employed in the creative industries.

E. Supporting the emergence of local markets for cultural goods and services

37. The cultural and creative industries are among the most dynamic sectors in the world economy, generating $2.25 billion in revenue and 29.5 million jobs worldwide. In that spirit, countries are harnessing the potential of high-growth areas of the market for economic returns and poverty alleviation. Indonesia, for example, established the Creative Economy Agency in 2015 to strengthen the creative industries through investments in education and research, infrastructure development, public awareness of intellectual property rights and campaigns for their promotion in domestic and international markets. Indonesia also adopted, in May 2017, a new law on the advancement of culture, directly inspired by the principles of the 2005 Convention, which puts the cultural and creative industries at the heart of its development strategy. Poland has reported high growth in its creative industries in recent years; the video games sector was valued at $95 million in 2016, the number of design and fashion companies doubled from 2009 to 2013, and the music sector experienced 50 per cent growth from 2013 to 2016. Argentina has cited the Market of Cultural Industries of the South, comprising 10 South American countries, as an effective regional programme that encourages the development and consolidation of cultural industries and provides access to the means of production, dissemination and distribution of cultural goods and services.

38. The advent of the digital age has transformed the way in which cultural goods and services are created, produced, distributed and consumed. Increasingly, cultural products have become transboundary creations that can be exchanged throughout the world through the media and the Internet. Access to technology, however, is uneven and unequally distributed within and between countries, with many developing countries lacking capacities and infrastructure, thus exacerbating existing inequalities.

39. At the national level, Governments have been building on the expansion of public service media and digital technologies in efforts to democratize access to culture, bridge gaps between rural and urban areas, improve livelihoods and expand tools for creativity and innovation. Kenya, for example, used such a strategy to liberalize its media sector in the early 1990s. Increased access to diverse cultural expressions was achieved through the expansion of print and electronic media and the growth of local language broadcasting stations. In June 2017, the Conference of Parties to the 2005 Convention, comprising 144 countries and the European Union, adopted operational guidelines on digital issues in order to promote policies and measures to create, produce, distribute/disseminate and access the digital environment. Freedom of information laws, telecommunications policy, e-commerce and Internet governance are related policy issues that are foreseen to be considered increasingly in the legislative and operational context of the 2005 Convention.

40. Facilitating artist mobility has opened up pathways to international markets for artists and cultural professionals and has harnessed opportunities for exchange and collaboration. Visa restrictions and limits to freedom of expression are just some of

the obstacles that prevent the mobility of artists in some parts of the world. Specific policies for artist mobility have demonstrated how the flow of cultural goods and services can be enhanced with benefits felt throughout the value chain. New Zealand has introduced an immigration policy to streamline visa processes for foreign artists, in particular those from developing countries, who will be performing at major festivals in the country. Targeted initiatives can also provide a springboard to access new creative opportunities, cooperation and stimulate exchange between artists, as demonstrated by the Cultural Partnership Initiative of the Republic of Korea. Through the programme, arts professionals are invited to the Republic of Korea for six months, and between 2005 and 2013, the country counted the participation of 776 artists and creators from 75 countries in Asia, Africa, Eastern Europe and South America. The Aboriginal Peoples Collaborative Exchange, in Canada, has provided opportunities for Aboriginal artists to travel to other Aboriginal communities to collaborate on traditional or contemporary artistic practices.

F. Safeguarding traditional knowledge and practices of environmental management

41. In line with the commitments made in the Addis Ababa Action Agenda of the Third International Conference on Financing for Development, adopted in 2015, the role of traditional knowledge in supporting social well-being and sustainable livelihoods is contingent on enabling indigenous communities to protect and develop their cultural heritage, knowledge systems and cultural expressions. For that reason, the contribution of local and indigenous knowledge and environmental management practices provide valuable insights and tools to enhance global partnership for universal, inclusive economic prosperity and improve the well-being of people while protecting the environment. In the context of the Convention concerning the Protection of the World Cultural and Natural Heritage of 1972 and the Convention for the Safeguarding of the Intangible Cultural Heritage of 2003, UNESCO and the Food and Agricultural Organization of the United Nations (FAO) have continued their collaboration through the Globally Important Agricultural Heritage Systems programme to safeguard and support the world's traditional agricultural heritage systems, in particular through land use regulation to protect peri-urban areas and the management of access to water.

42. Revisions made in 2015 to the Operational Guidelines for the Implementation of the World Heritage Convention included a reference to the need to prepare nominations with the widest possible participation of stakeholders and to demonstrate the free, prior and informed consent of indigenous peoples. Ethical principles for safeguarding intangible cultural heritage were also created to complement the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and the development of specific codes of ethics and tools adapted to local conditions.

43. International and national policy and legislative frameworks can require the participation of local communities in their implementation. Kenya, for example, has reported that national water management and wildlife conservation acts require that communities be engaged in conservation measures. In 2016, Kenya enacted a new law, the Protection of Traditional Knowledge and Cultural Expressions Act, for the protection and promotion of traditional knowledge and cultural expressions, and has been developing draft traditional medicine legislation aimed at strengthening and developing the traditional and herbal medicine sector. The national museums of Kenya have also worked with local communities to link indigenous traditional knowledge to modern science through the university departments of ethnobotany, ethnomedicine and phytochemistry.

44. The potential of heritage to foster resilience and reduce the risk of disaster has been demonstrated. Traditional knowledge systems, ranging from approaches to construction to ecological management systems, can help to prevent or mitigate the impact of disasters and provide sufficient coping mechanisms for local communities in post-disaster situations. In the Sendai Framework for Disaster Risk Reduction 2015-2030, Member States advocated a culturally sensitive approach to disaster risk reduction is advocated across its four priority areas for action: understanding disaster risk; strengthening disaster risk governance to manage disaster risk; investing in disaster risk reduction for resilience; and enhancing preparedness for effective response and to "build back better" in recovery, rehabilitation and reconstruction.

G. Promoting global awareness of the linkages between cultural and biological diversity

45. In the Lima Action Plan for UNESCO's Man and the Biosphere Programme and its World Network of Biosphere Reserves (2016-2025), a set of actions is outlined that ensures a participatory approach to the nomination and management processes of biosphere reserves and through which local and indigenous practices, traditions and cultures are considered. In June 2016, 60 participants from nine countries (Australia, Indonesia, Japan, Republic of Korea, Malaysia, Myanmar, Thailand, United Kingdom of Great Britain and Northern Ireland and Viet Nam) met in the Wakatobi biosphere reserve, in Indonesia, to discuss the role of local government in implementing the Lima Action Plan for sustainable development.

46. The contribution of UNESCO to the Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services includes the promotion of cooperation among the United Nations Environmental Programme, the United Nations Development Programme, FAO and the 127 member countries of the Platform to conduct multi-scale assessments in the context of UNESCO World Heritage sites and biosphere reserves. The UNESCO Local and Indigenous Knowledge Systems programme has also supported the Platform in the framework of its regional assessments of biodiversity and ecosystem services. During the reporting period, indigenous and local knowledge dialogue workshops were held for Africa, Europe and Central Asia, the Asia-Pacific region and the Americas. In Finland, a new act on the implementation of the Nagoya Protocol and related European Union regulations, which does not contain restrictions on the use of the genetic resources of Finland unless the traditional knowledge of the Sami people is used, entered into force in 2016. According to the act, a database relating to genetic resources will be established for the traditional knowledge of the Sami people.

H. Protecting and preserving cultural heritage and cultural property: the fight against illicit trafficking in cultural property, the return of cultural property and recognizing the importance of intellectual property rights

47. The escalation of attacks on cultural heritage around the world in recent years, in particular by non-State actors, damaging the records of a community's past and its prospects for rehabilitation, social cohesion and economic and social development, has become a disturbing trend. Moreover, the scale and systematic nature of the attacks on culture have highlighted the strong connection between the cultural, humanitarian and security dimensions of conflicts.

48. With the adoption of Security Council resolutions 2199 (2015) and 2253 (2015), in which the Council introduced legally binding measures to combat the illicit trafficking of antiquities and cultural objects from Iraq and the Syrian Arab Republic, the link between the looting and smuggling of cultural heritage items and the financing of terrorism activities was underlined. Since the adoption of those resolutions, some 50 Member States have strengthened their legislation and are sharing information and data to combat trafficking and ensure the restitution of antiquities. For example, an expert conference held in Oslo in December 2015 concluded with 13 recommended actions to harness the Nordic countries' resources in combating the illicit export and trade of cultural property. In 2016, the Council adopted resolution 2322 (2016), which was aimed at strengthening international judicial cooperation to prevent and combat trafficking in cultural property that may benefit terrorist groups. The results of the International Conference for the Safeguarding of Cultural Heritage in Conflict Areas, held in Abu Dhabi in December 2016, included the creation of an International Fund for the Protection of Heritage to address trafficking in cultural property and to enhance the safeguarding of heritage in conflict zones.

49. In 2015, a six-year strategy for the reinforcement of the UNESCO Action for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict was adopted by UNESCO member States. The strategy has two key objectives: to strengthen the ability of Member States to prevent, mitigate and recover the loss of cultural heritage and diversity as a result of conflict, and to incorporate the protection of culture into humanitarian action, security strategies and peacebuilding processes. Activities are organized according to the three stages of any emergency cycle, namely, preparedness, immediate response during conflict and mid- to longer-term recovery/reconstruction. Notably, in 2016, the International Criminal Court brought the first war crimes charge against a defendant for the destruction of cultural sites. The deliberate destruction of cultural heritage was reaffirmed as a war crime in Security Council resolution 2347 (2017), unanimously adopted by the Council and constituting the first Council resolution devoted exclusively to the protection and recovery of cultural heritage.

50. In the context of its 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, UNESCO has continued to strengthen its partnerships with international organizations, the International Criminal Police Organization (INTERPOL), the World Customs Organization, the United Nations Office on Drugs and Crime, the International Institute for the Unification of Private Law, international NGOs, councils and associations, and national and local police and customs authorities. During the reporting period, activities were focused on emergency actions, in particular, those in Iraq, Libya, Mali, Nepal, the Syrian Arab Republic and Yemen. In March 2016, a round table on the role of the art market in the fight against illicit trafficking in cultural property was organized in partnership with the Conseil des ventes volontaires to forge closer cooperation between international and national governmental institutions and NGOs, art market stakeholders, online sales networks and collectors. Through the Convention of 2001, UNESCO has also strengthened its partnerships with international NGOs, the Network for Underwater Archaeology of the UNESCO University Twinning and Networking Programme and INTERPOL in capacity-building and identifying and quantifying threats to underwater cultural heritage, especially with regard to pillaging and commercial exploitation.

51. The above-mentioned activities were complemented by publishing capacity-building materials as guidance for Member States to better ensure the protection of cultural heritage in emergency or conflict situations. The UNESCO publication entitled *Protection of Cultural Property: a Military Manual* provides guidelines for

the incorporation of cultural property protection in national military regulations. To boost the capacities of museums to guide the evacuation of cultural collections, UNESCO and the International Centre for the Study of the Preservation and Restoration of Cultural Property jointly published the handbook *Endangered Heritage: Emergency Evacuation of Heritage Collections*.

I. Developing innovative mechanisms of financing culture

52. In the Addis Ababa Action Agenda and the 2030 Agenda, Member States appealed for greater diversification of funding and the development of issue-based coalitions with a clear premium placed on partnerships and integrated approaches. Methods of innovative financing, such as blended finance, public-private partnerships and mobilizing new funding models for development from emerging donors, have taken on greater importance.

53. Since 2010, the UNESCO International Fund for Cultural Diversity has invested more than $6 million in 90 projects in 51 developing countries. For example, in Morocco, the results of a national survey that consisted of 1,200 interviews documenting cultural practices have led to the formulation of recommendations for improved governance and policies that promote culture as an engine for open societies and economic growth. With the aim of supporting South-South cooperation and nurturing the young talent of the African music industry, more than 150 music professionals from Cameroon, the Congo, Côte d'Ivoire, the Democratic Republic of the Congo, Kenya, Malawi, Mozambique and the United Republic of Tanzania have benefited from internships and training opportunities. The Fund is broadening its funding partners and donors to include the private sector and individuals, which will enable small and medium-sized enterprises in developing countries to apply to it.

54. Member States have put forward illustrative examples of cooperation and funding frameworks that leverage culture to advance development objectives in developing countries. In the area of heritage conservation, Japan has continued to support restoration projects and human resource development to protect and safeguard cultural heritage sites in developing countries, in line with its Law on the Promotion of International Cooperation for Protection of Cultural Heritage Abroad. Canada has partnered with the Inter-American Development Bank and the Department for International Development of the United Kingdom to build the capacities of the Caribbean Animation Cluster in order to provide world-class animation services. Norway has established the South Fund to support films from developing countries. Film producers from those countries can apply for support together with Norwegian co-producers on the condition that most of the production be carried out in the global South. In Lesotho, the private sector has begun to take part in the annual Arts, Culture and Innovation Week, which has helped to generate economic return for the community and develop regional and international tourism. In Brazil, artists and cultural organizations in socially vulnerable regions have benefited from a programme that provides financial support to grass-roots arts projects.

J. Mobilizing culture as a vehicle for tolerance, understanding, peace and reconciliation

55. The crucial role of culture in peacebuilding efforts and conflict resolution has been brought to the forefront in recent years. In response to the rising tide of violence around the world, a more integrated, system-wide approach to

peacebuilding and conflict resolution has been called for. Safeguarding cultural heritage and promoting the diversity of cultural expressions, while fostering values and behaviours that reject violence and build tolerance, play an instrumental role in the social cohesion of societies and peacebuilding.

56. That notion was reiterated in June 2017 by the Ministers of Culture of the States Parties and the associates of the Southern Common Market, who signed a declaration recognizing that culture reinforced the bonds between societies, as an instrument of dialogue and a factor of balance, social peace and development. Argentina, Bulgaria, Finland, Georgia, Greece and Namibia underlined the importance of intercultural dialogue for social cohesion, mutual respect, tolerance and understanding. Conflict resolution and the promotion of peaceful coexistence were the focus of workshops, meetings and an annual international conference in Argentina that brought together international speakers to exchange best practices in public policies and private initiatives. Norway has underscored that democratic governance and respect for human rights are a prerequisite to sustain peace, stability and development. Freedom of expression, including freedom of artistic expression, thus contributes to informed societies and more open and legitimate decision processes.

III. Assessing indicator frameworks and national progress reports

57. To monitor the implementation progress of resolution 70/214, Brazil has established an indicator framework comprising 21 targets and indicators. As part of those targets, a 2015 evaluation showed that 98 per cent of all Brazilian cities have at least one operating public library, enabling free access to information and the transmission of knowledge on cultural diversity and community interaction. Several Member States have reported on how culture is integrated into their national plans for the achievement of the Sustainable Development Goals, as well as how they are employing indicator frameworks to measure their implementation. In Japan, the implementation guiding principles for the Sustainable Development Goals operates as a national strategy to implement the 2030 Agenda. Eight priority areas are set out in the principles through the reconstruction of the 17 Sustainable Development Goals in the light of the national context, along with 140 specific policies and indicators, including measures on cultural heritage. Bulgaria has aligned its national development plan with the 2030 Agenda and has indicated that by 2020 the country will have a competitive economy that provides conditions for the full social, creative and professional development of the individual through smart, sustainable, inclusive and regionally balanced economic growth. Culture has increasingly come to be perceived as an important resource for achieving those goals.

58. National work on indicators to measure the impact of culture on sustainable development has been pursued in 13 countries, namely, Bosnia and Herzegovina, Burkina Faso, Cambodia, Colombia, Costa Rica, Ecuador, Egypt, Ghana, Namibia, Peru, Swaziland, Uruguay and Viet Nam, through the UNESCO Culture for Development Indicators, an initiative that comprises 22 indicators and through which seven policy areas are assessed. Five additional countries have rolled out processes related to the initiative in 2015. The resulting data have helped to highlight the potential of the cultural sector for the socioeconomic development of the countries and has generated concrete policy impacts. For example, the data has informed the inclusion of culture in the United Nations Partnership Framework of Namibia for 2014-2018. In Colombia, as a result of the initiative, the Ministry of Culture has led a research process to measure the contribution of culture to development at the local level.

59. In 2015, UNESCO published the first edition of its biennial global report entitled *Re|Shaping Cultural Policies*, in which the implementation and impact of the 2005 Convention around the world, in support of evidence-based policymaking in the field of culture, are monitored. A monitoring framework comprising 33 core indicators with related means of verification, has been developed to analyse global trends and policy changes over time in the main areas of intervention of the Convention: sustainable systems of governance for culture; trade and flows of cultural goods and services; mobility of artists and cultural professionals; culture in sustainable development frameworks; and human rights and fundamental freedoms. The second edition of the report, to be published in December 2017, will provide new evidence of how promoting the diversity of cultural expressions can contribute to the achievement of the Sustainable Development Goals.

60. In accordance with the adoption of the 2030 Agenda, through the UNESCO Institute for Statistics, a process was launched to develop indicators in order to measure the implementation of the Sustainable Development Goals. In relation to target 11.4, strengthen efforts to protect and safeguard the world's cultural and natural heritage, the Institute is formulating an internationally comparable indicator to reflect the total expenditure per capita of each country on protecting its cultural and natural heritage. That includes public and private sources of expenditure, and investments made at the local, national and international levels.

61. The UNESCO Institute for Statistics has released a new database of sex-disaggregated cultural employment statistics that is focused on the economic contribution of cultural industries in 63 countries and territories. The cultural employment survey was carried out for the first time in 2015 and will be repeated on an annual basis. The data will be used to formulate evidence-based cultural policies and feed into efforts to meet Sustainable Development Goal 8, namely, promote full and productive employment and decent work for all women and men by the year 2030.

IV. Conclusions

62. **The adoption of the 2030 Agenda represents a step forward in the recognition of the integral role of culture throughout the Sustainable Development Goals. It also provides a new impetus for Member States to develop policies and interventions that take into consideration the role of culture in development across its economic, social and environmental dimensions and as a horizontal priority across sectors and disciplines. By introducing and reforming policies, laws and regulations, member States have harnessed the instrumental value of heritage and the cultural and creative industries as tools for poverty alleviation, job creation, economic growth, urban development and environmental management, and its transformative role in supporting quality education, health, social inclusion and peacebuilding.**

63. **Several trends emerged from the contributions of Member States during the reporting period. In response to the continued increase in attacks on cultural heritage in situations of armed conflict, greater global consensus and synergies have been established regarding the cultural, humanitarian and security dimensions of conflicts. That was evidenced by the adoption of Security Council resolutions, the first charge of war crimes by the International Criminal Court for the destruction of cultural sites, the mobilization of resources and the implementation of targeted strategies. In the context of global trends in urbanization and population growth, United Nations entities, Member States, local governments and NGOs have worked together to scale up**

sustainable urban development initiatives with culture at their core, building on cultural heritage and creativity as key drivers of urban prosperity. Several Member States have also highlighted burgeoning creative industries, building on digital technologies and the media, to support the achievement of sustainable development outcomes.

64. The adoption of the 2030 Agenda has provided a fresh incentive for the development of new partnerships and cooperation mechanisms between United Nations agencies, the World Bank Group, Member States, cultural and research institutions, NGOs and experts, which have begun to generate positive outputs. Partnerships have pooled complementary resources and engaged stakeholders in new ways to support policymaking, civic participation and capacity-building, and spearhead targeted projects in a range of areas, including sustainable tourism, urban development, resilience, intangible heritage and creative industries.

65. Building on the report, the international community has underlined that development strategies must be inclusive and that their outcomes must not only be equitable but of high quality. Integrated policymaking provides the engine for achieving sustainable development, whereby culture is integrated across its sectoral components. Ensuring a people-centred approach to development enables a participatory approach to governance in the design, implementation and monitoring of strategies, ensuring the full involvement and ownership of all stakeholders. That entails taking into account the cultures of the communities and individuals involved, including their cultural heritage and cultural expressions. While the international community has advocated inclusive and equitable sustainable development driven by integrated and participatory policies, the inputs support the concept that there is no "one-size-fits-all" model. In moving forward, a multiplicity of development models is needed to achieve truly sustainable outcomes that can be adapted to the local context and through which culture can be placed at the core of sustainability solutions.